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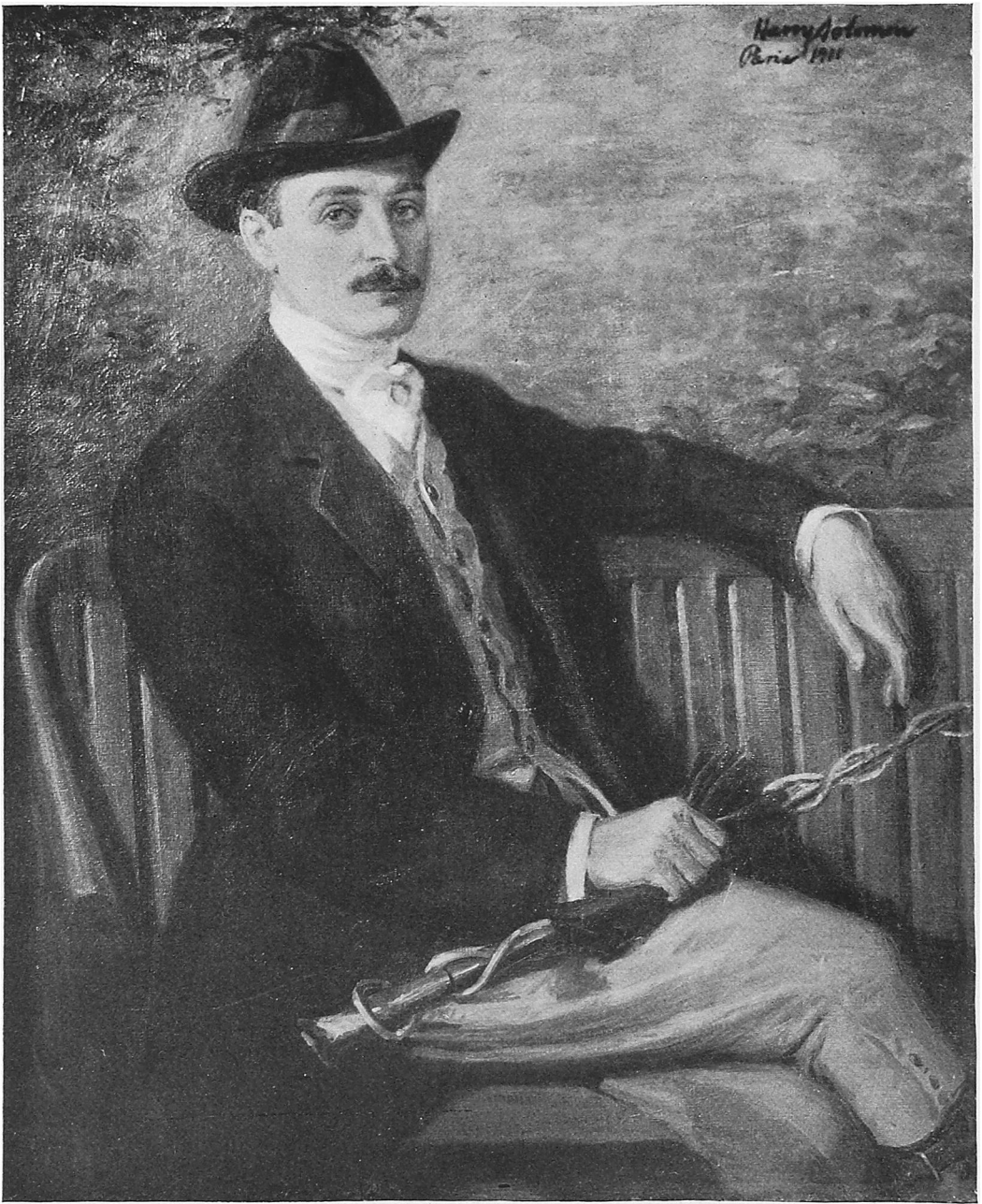
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*"MONSIEUR A"*  
*By Harry Solomon*

Master  
Stanley W.

By  
Harry Solomon



A Splendid  
Example  
of  
Youthful  
Portraiture

## Harry Solomon—Portrait Painter

By GISELLE D'UNGER

THE age is one of invention in all lines and in the new schools of art there is an air of audacity that "breaks out everywhere into blasphemies as if it required any courage to say a blasphemy. There is only one thing that requires real courage to say, and that is a truism." An expression from one of the keenest students of human nature in this day of inventions in art is most acceptable for courage, to be true to art in its fullest sense is rare, hence when an artist presents to an uninitiated, although critical public, the results of years of studious endeavor, earnest and enthusiastic assiduity to the canons of those painters who have left remarkable evidence in the greatest galleries of the world, it is well to commend that courage which refused to

deviate from the straight and narrow path which allegiance to right principles demands. The eagerness of the popular mind to snatch at a received, or an erratic method of production in art, and to be eager to express an opinion opposed to the general consensus of public expression of new modes, reveals a superficial attitude toward one of the most important factors of civilization. Without art the world's history would never have been written, as with no means of expression for the people before printing was invented, the education of the masses was largely through the stories told in stone and glass. Temples and cathedrals carved and adorned with paintings were the stimulus to patriotism and worship.

In the present age, the painter and sculp-



"MRS. MAURICE DENZER"  
By Harry Solomon

tor are making history in enduring material, transcribing the character of humanity through portraiture, recounting great deeds, portraying the daily avocations of the community and showing the wonders of nature as revealed in forest, mountain, the sea, or the more intimate relation of the flower garden. It is this legacy that the artist leaves to posterity, and to the conscientious man this obligation assumes proportion, and it is invariably coupled with modesty.

Some dozen life-size portraits by Harry Solomon on view at Reinhardt's gallery re-

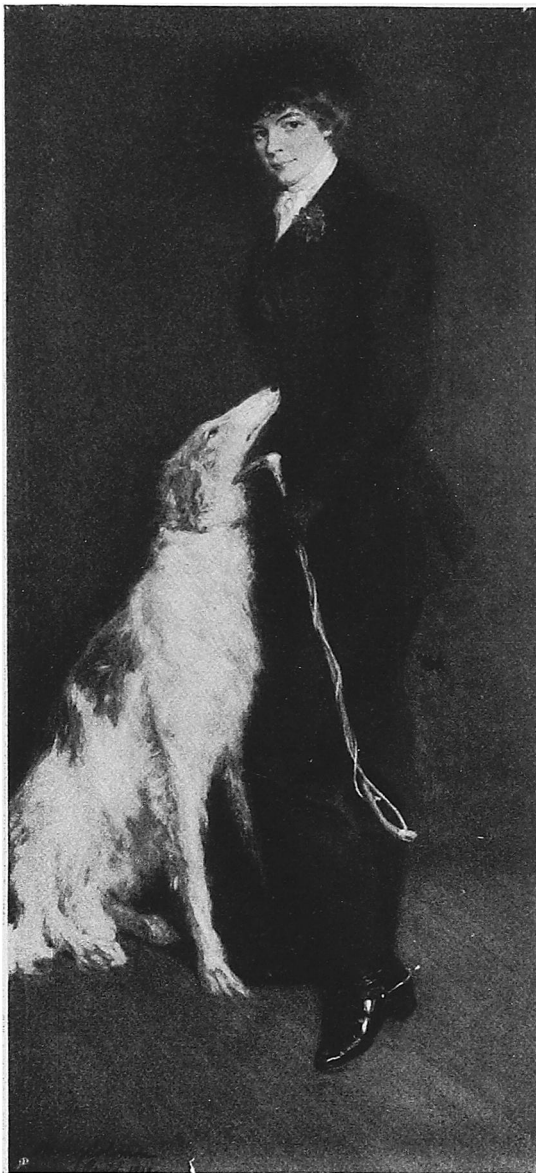
cently, awakened a train of thought which proved as refreshing as his paintings, for the simplicity and sincerity exemplified in them were in strong contrast to much of the variants in art, masquerading under that name. Mr. Solomon is a young artist, courageous, ambitious, and these portraits painted in Paris during the past three years have delighted all who were familiar with his work previous to that memorable sailing to absorb the atmosphere of Paris and the Old World. From childhood, Mr. Solomon craved the joys of travel and encouragement to study art was always given him. After a period at the Art Institute he painted many commissions and exhibited until he felt the time had arrived when he must learn from observation and study in the galleries of the world. He decided from the beginning on portraiture and feeling that he must have freedom that would produce results acceptable to himself. He traveled leisurely, in Italy, Germany, Austria, made a tour of England

and France and finally settled in Paris, studying at Julians. He studied under Henri Royer and Marcel Bachet also. Velasquez and Hals made the strongest impression on him.

Versatility, a sense of color, a sympathetic quality and proportion, are happily expressed in the portraits, and unusually good drawing is strongly in evidence." Flesh tones under varying lights are true in value and never is the likeness subordinated to a technique which is sane and sound. Mr. Solomon has made practical advancement

and received just recognition in Paris which he deserved.

It seems like a bit of Paris to enter the studio of Mr. Solomon who has brought over with him the beautiful furnishings of his studio in Paris with its rare and exquisite brocades of wondrous beauty and coloring, tapestries, a Chinese coat with opaline tints, a handsome cabinet of the



"LADY WITH DOG"  
By Harry Solomon

Italian Renaissance most skilfully carved, rugs, mirrors, some cloth of gold, quaint lanterns and many bits of porcelain and metals in which the periods of the highest art are blended in a delightful harmony. These are treasures that he collected during his travel in Italy and France. In such an atmosphere the portraits of the young artist have been created, and he has brought these charming accessories with him. But it is not for use to any extent, that Mr. Solomon has applied them, for his compositions are free from trifling detail and meaningless auxiliaries. Although a portrait is representative of character, Mr. Solomon believes in making a picture as well as a portrait and that he has succeeded was well proven during his exhibition at Reinhardt's Galleries in Chicago when he pleased not only his friends and fellow artists, but the general public who enjoyed the serious and unaffected portrayal of his work. That sincerity of purpose dominates this artist is at once perceptible, for no theatrical nor unusual effect is thrust upon the spectator.

Six portraits of life-size stand prominently forth with an assertiveness that is modest and unassuming, simply because there is no artificiality, no experimental mood but an earnest enthusiasm that betrays a simplicity most desirable in an artist. All the subjects have been painted in Paris and partake of that regard which evidences an understanding of the sitter's temperament which places the artist and his subject *en rapport*. Without this delightfully sympathetic feeling, neither are at ease. There is an atmosphere of tranquillity, a dignity, a repose that is refreshing in this group of well painted portraits, whether viewed in the studio, or on the walls of the gallery which blended most harmoniously as a fitting background for these canvases that betrayed the artist's love of Nature's most lovely greens. Tones of green are most acceptable backgrounds for the charming color-schemes employed by Mr. Solomon, for witness the portrait of "Madame M. and Daughter." The beautiful mother

*"MADAME K."**By Harry Solomon*

is seated on a green sofa with rose wood framework gowning in a delicate pink robe with lace bodice; and her lovely face and dark hair are thrown into relief against a drapery of harmonious blending of tones of greens, browns, ecrus and purplish hues. An ermine wrap trimmed with sable at the left of the figure, adds a note of richness and strength to the composition which is balanced by the child whose auburn ringlets are most effectively arranged in the color

scheme. Clad in white, with short hose and patent leather pumps, the naive air and simplicity of the little one is in fine contrast to the mother whose beautiful face, neck and arms and stately bearing exemplify her as a woman of fashion as well as a mother.

In the full length portrait of "Monsieur H." there is a strong tendency to study character for Monsieur H. is a Javanese gentleman of dignified carriage and unusual personality who looks out upon the world with a calm assurance as he stands with foot slightly advanced, knee relaxed, and one hand in that careless habit of ease which is quite becoming to some men. The gray glove, gray tie and black pearl in the tie combine with the clear black texture of his well fitting clothes. The anatomy, too, is felt in this strong portrait. There is a vitality in this quiet picture that is admirable and it testified to the successful result.

Another portrait in a similar regard for tonal qualities and sympathetic arrangement is that of the "Girl With a Dog," as the exquisite simplicity of the whole composition is splendidly emphasized in the contrast of the girl and the Russian hound. The same care in handling the lower key tones as observable in Monsieur H. is perceptible but there is a crimson boutonniere on the habit of the fair haired girl who is gowned so correctly with cap, gloves and boots, holding her crop. Apparently she has paused for a moment to caress her favorite who looks so trustfully upward; his shaggy coat of white flecked with brown is the high light, and makes for artistic excellence. This portrait lends distinction to the group of pictures that is eloquent of vitality.

"Mademoiselle S." is posed as a Spanish dancer and in this canvas there is a sense of brilliancy in the gay costume of blue and pink in the graceful shawl which every Spanish woman loves to wear. The bright colored fringe of the shawl falls upon a flounced skirt of black silk and the hand rests on a simple dark table that throws the dancer in relief. The red rose under the



hat, the dark eyes and hair suggest a hidden fire, although the figure is in repose.

Mr. Solomon has an eye for the picturesque in his surrounding as one notes in "Monsieur A." who has returned from a brisk canter in the Bois, seeking rest on the garden bench. Again the tones of green are employed to emphasize the sky, the costume and the easy pose which are so well balanced. Few accessories are used and the figure is the point of concentration. In "Mrs. Maurice Denzer," another seated figure enlists interest for the alluring contrast of a youthful face with soft gray hair. Costumed in a gown of a baffling hue, a tint of reseda, the changeful lights produce a vibratory effect that is finely blended with the fauteuil of a striped brocade satin in

which the same tones are extended. The mantel and the wall also carry the delicate color most satisfactorily, resulting in a graceful and charming work that won for Mr. Solomon a place in the Salon. In the annual exhibition of the American Painters and Sculptors in Chicago this picture was also on the line. The heavy drapery of a dark blue makes a most effective background while the diaphanous chiffon garniture on the gown, slight as it is, is the dominant note in the attractive picture.

While the love of color is inherent in this artist and the decorative in composition, there is such a deep conviction for good drawing and depicting the individuality of the sitter, that it is a delight to realize that regard for technique is of paramount importance. Mr. Solomon has developed rapidly under the guidance of his friend Richard Miller with whom he passed many hours in Paris and Giverny as a student and as a friend. He is enthusiastic over this friendship and never fails to call attention to the splendid landscape presented and autographed which hangs in his studio. Of the Giverny landscapes but not in the exaggerated form. Mr. Solomon speaks most eloquently and of the charm of painting out of door; he asserts that he can paint such background only in the open, which accounts for his clarity and successful handling of tones. He expects to pass the summer painting at St. Jean du Doight, with Richard Miller, who has a beautiful place not far from the sea.

Devoted to France through which he traveled, awed by the impressive cathedral country, fascinated by the charm of the atmosphere, Mr. Solomon has many other pleasant reminiscences of days spent out of doors as at Giverny in particular. When he returns at the end of the year he will again resume his work in his studio in Rue Boissanade. Numerous commissions have been completed and others are in progress at present so Mr. Solomon realizes that he has the encouragement that diligence and sincerity of purpose command.



"MADEMOISELLE S"

By Harry Solomon